CONTENTS

Page

I.—The Arrangement of Dante's Purgatorial Reliefs. By H. D. Austin 1

II.—On the Dating of the English and Scottish Ballads. By Louise Pound 10

III.—The *Impresa* Portrait of Sir Philip Sidney in the National Portrait Gallery. By Emma Marshall Denkinger 17

IV.—Spenser's Garden of Adonis. By Josephine Waters Bennett 46

V.—The Plot of the *Faerie Queene*. By Lawrence Blair 81

VI.—The Psychology of Memory in Spenser's *Faerie Queene*. By Daniel C. Boughner 89

VII.—Classical Coinage in the *Fairie Queene*. By John W. Draper 97

VIII.—Spenser and the Clerkship in Munster. By Raymond Jenkins 109

IX.—Spenser's Theory of Courtesy. By Alexander Corbin Judson 122

X.—The Date and Purpose of Spenser's *Veue*. By William Cliff Martin 137

XI.—Archaism and Innovation in Spenser's Poetic Diction. By Bruce Robert McElderry, Jr. 144

XII.—Swift's *Tale of a Tub* Compared with Earlier Satires of the Puritans. By Clarence M. Webster 171

XIII.—Daniel Defoe and the Quakers. By Ezra Kempton Maxfield 179

XIV.—Hazlitt as a Shakespearean Critic. By Harry T. Baker 191

XV.—*Mephistophiles in England; or, The Confessions of a Prime Minister*. By Archie R. Bangs 200

XVI.—Echoes of the Italian Risorgimento in Contemporaneous American Writers. By Roy Merel Peterson 220

XVII.—Schopenhauer and Pessimism in Nineteenth-Century English Literature. By Ralph Hinsdale Goodale 241

XVIII.—Anatole France and Poetry. By Aaron Schaffer 262

XIX.—Literature and Life Again. By Elmer Edgar Stoll 283

XX.—Science and Folk-Lore in *The Owl and the Nightingale*. By Henry Barrett Hinckley 303

XXI.—The Irish Framework of *Gawain and The Green Knight*. By Alice Buchanan 315

XXII.—Costume in the Middle English Metrical Romances. By Harvey Eagleson 339

XXIII.—The Authorship of the *Pearl*. By Coolidge Otis Chapman 346

XXIV.—The Date of the A-Text of *Piers Ploughman*. By Oscar Cargill 354

XXV.—*Piers Plowman* and the *Roman de Fauvel*. By Roberta D. Cornelius 363

XXVI.—Who is Piers Plowman? By Howard William Troyer 368

XXVII.—The Mediæval-Modern Conflict in Chaucer's Poetry. By Agnes K. Getty 385

XXVIII.—Notes on Chaucer and the Rhetoricians. By MARIE PADGETT HAMILTON 403
XXIX.—Chaucer's Eagle and the Rhetorical Colors. By FLORENCE E. TEAGER 410
XXX.—Echoes of the Anathema in Chaucer. By JAMES A. WORK 419
XXXI.—Chaucer's Source MSS. for the *Clerkes Tale*. By J. BURKE SEVERS 431
XXXII.—The *Clerk's Tale* as a Possible Source for *Pandosto*. By THOMAS H. MCNEAL 453
XXXIII.—Kirk's Life Records of Thomas Chaucer. By ALBERT C. BAUGH 461
XXXIV.—Lydgate's Influence on the Aureate Terms of the Scottish Chaucerians. By PIERPONT H. NICHOLS 516
XXXV.—Sir Thomas More's Connection with the Roper Family. By PEARL HOGREFE 523
XXXVI.—Animal Simile in *Paradise Lost*. By JAMES WHALER 534
XXXVII.—*The Charliad*, an Unpublished Mock-Epic by Joseph Spence. By AUSTIN WRIGHT 554
XXXVIII.—The Moral of the *Ancient Mariner*. By NEWTON P. STALLKNECHT 559
XXXIX.—Shelley Works out the Rhythm of *A Lament*. By BENNETT WEAVER 570
XL.—Harmony of the Senses in English, German, and French Romanticism. By ERIKA VON ERHARDT-SIEBOLD 577
XLI.—Some Twentieth-Century *Arts Poëtiques*. By WILLIAM LEONARD SCHWARTZ 593
EDUARD SIEVERS: November 25, 1850–March 30, 1932. By FREDERICK H. WILKENS 607
CHARLES CARROLL MARDEN: 1867–1932 609
XLII.—Music in the Craft Cycles. By FLETCHER COLLINS, JR. 613
XLIII.—Gilbert Pilkington Once More. By MENDAL G. FRAMPTON ... 622
XLIV.—Representations of Lyndsay's *Satyre of the Thrie Estaitis*. By ANNA JEAN MILL 636
XLV.—Greene's *James IV* and Contemporary Allusions to Scotland. By RUTH HUDSON 652
XLVI.—Another Source for *The Trial of Chivalry*. By FREDERIC L. JONES 668
XLVII.—*Othello*, Quarto I, Reconsidered. By KENNETH WALTER CAMERON 671
XLVIII.—Natural Supernaturalism in *The Tempest*. By NELSON S. BUSHNELL 684
XLIX.—*The Tempest*. By ELMER EDGAR STOLL 699
L.—An Experiment with Massinger's Verse. By FREDERIC L. JONES ... 727
LI.—The MSS. Play, *Anna Bullen*. By EDYTHE N. BACKUS 741

LII.—Thomas Bancroft. By WILLIAM CHARVAT 753
LIII.—The Triple-Portrait of John Lacy. By CHARLES W. COOPER... 759
LIV.—The Occasion of *MacFlecknoe*. By DANIEL MORLEY MCKEITHAN 766
LV.—A Prologue and an Epilogue for Nicholas Rowe's *Tamerlane* by Richard Steele. By RAE BLANCHARD 772
LVI.—The First Printer of *Tristram Shandy*. By LEWIS P. CURTIS.... 777
LVII.—Catherine the Great and Shakespeare. By ERNEST JOSEPH SIMMONS 790
LVIII.—Lessing's Relation to Early English Sentimental Comedy. By PAUL PHILEMON KIES 807
LIX.—How Victor Hugo Altered the Characters of Don César and Ruy Blas. By OLIN HARRIS MOORE 827
LX.—Plotting in Reade's Novels. By EMERSON GRANT SUTCLIFFE.... 834
LXI.—Thoreau, Moralist of the Picturesque. By WILLIAM D. TEMPLEMAN 864
The Period Dictionaries 890
COMMENT AND CRITICISM: 1. Shakespeare, Hayward, and Essex Again; 2. Reply to Ray Heffner's *Shakespeare, Hayward, and Essex Again;* 3. "A South Sea of Discovery" (*As You Like It*, III, ii, 176–195); 4. Malvolio's "Please one, and please all;" 5. "Something Browner than Judas's;" 6. A Note on the Madmen's Scene in Webster's *The Duchess of Malfi;* 7. A Note on "The Gypsies Metamorphosed." 898
A Bibliography of Charles Hall Grandgent's Writings 911
LXII.—Numbers, Definite and Indefinite: a Dante Study. By H. D. AUSTIN 915
LXIII.—Some Old Dutch and Flemish Narratives and their Relation to Analogues in the *Decameron*. By GERMAINE DEMPSTER 923
LXIV.—*Tres Pasos de la Pasión y una Égloga de la Resurrección* (Burgos, 1520). By JOSEPH EUGENE GILLET 949
LXV.—The Text of Moratín's *Orígines del Teatro Español*. By ROBERT K. SPAULDING 981
LXVI.—The French Imperfect Subjunctive and Present Conditional in the Sixteenth Century. By NEWTON S. BEMENT 992
LXVII.—Some Unrecorded Sources of Baïf's *Livre des Mêlêores*. By LURLINE V. SIMPSON 1012
LXVIII.—Edward Gibbon and Georges Deyverdun, Collaborators in the *Memoires Litteraires de la Grande Bretagne*. By V. P. HELMING..... 1028
LXIX.—Voltaire, Sinophile. By ARNOLD H. ROWBOTHAM..... 1050
LXX.—The *Épitre à Uranie*. By IRA OWEN WADE..... 1066
LXXI.—The Young Widow in Eighteenth-Century French Comedy. By WILLIAM COLLAR HOLBROOK..... 1113
LXXII.—Toujours le Voyage de Chateaubriand aux Etats-Unis: Entre Baltimore et New York. By FERNAND BALDENSPERGER..... 1120
LXXIII.—Rachel and Soumet's *Jeanne d'Arc*. By SAMUEL IRVING STONE 1130

LXXIV.—Balzac's Literary Reputation in Victorian Society. By C. R. Decker 1150
LXXV.—Balzac and the Poets. By Gilbert M. Fess 1158
LXXVI.—Parnassian Poetry in the Franco-Prussian War. By Aaron Schaffer 1167
LXXVII.—C. -F. Ramuz: A la Recherche de l'Ame Primitive. By C. E. Koëlla 1193
Acts of the Executive Council 1201

SUPPLEMENT

American Bibliography for 1932. By Archer Taylor and Mary Isabelle O'Sullivan, Albert C. Baugh, Gregory L. Paine, H. Carrington Lancaster, Edwin B. Williams, James E. Shaw, H. W. Nordmeyer 1205
The Presidential Address: "Calderon's *Life is a Dream*." By Milton A. Buchanan, President of the Modern Language Association 1303
Proceedings of the Forty-ninth Meeting of the Modern Language Association, held at New Haven, Connecticut 1322
The Constitution and By-Laws of the Modern Language Association of America 1369
Minutes of the Thirty-fourth Annual Meeting of the Philological Association of the Pacific Coast, held at Stanford University, California 1373
List of Members of the Modern Language Association of America 1377